

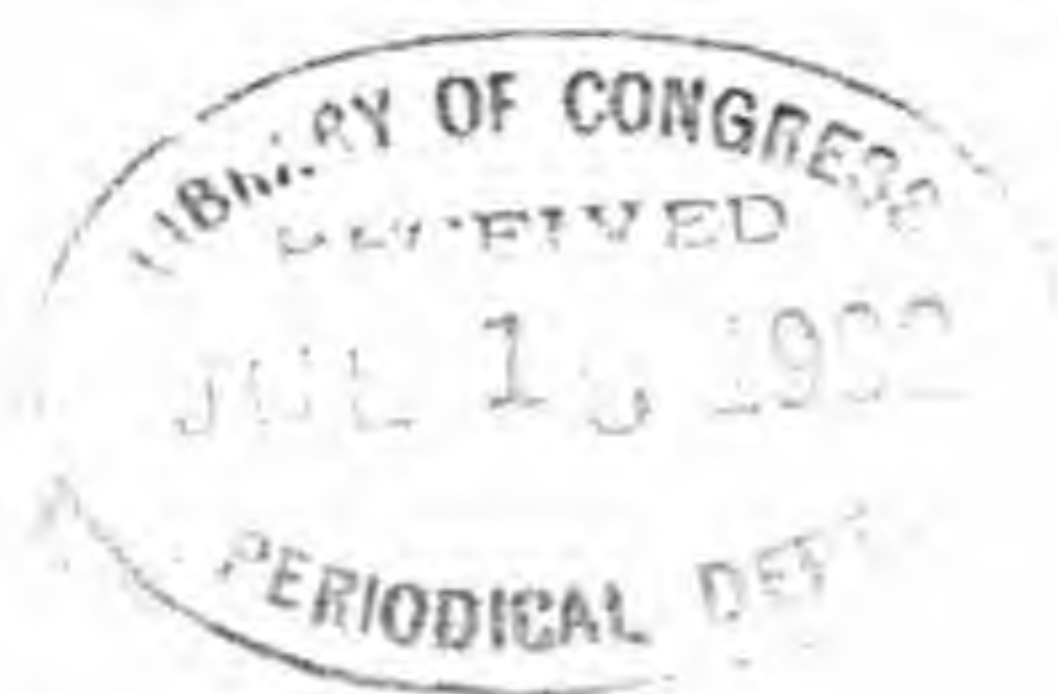
May, 1902

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The PHONO GRAM

TWENTY-FIFTH NUMBER



SUBSCRIPTION THIRTY CENTS A YEAR
SINGLE NUMBERS, FIVE CENTS

Published by HERBERT A. SHATTUCK
at NUMBER 83 CHAMBERS STREET NEW YORK CITY

Printed Monthly for those interested in the Arts of Recording and Reproducing Sound; also for those interested in Animated Pictures. ¶ Official Handbook of The Order of The Phonogram. A very Special Department will be devoted to all Questions and Answers relating to Phones, Graphs, Grams, and Scopes. Correspondence welcomed by the Editor.



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Unless you buy them and try them
With the New Model C Edison Repro-
ducer,
You don't know the Enjoyment
That good Phonograph Music brings into
a home.



Write for printed matter describing the
NEW REPRODUCER and the NEW MOULDED RECORDS.

These two wonderful improvements make a new instru-
ment out of the Phonograph.

NOTES.

¶ Dear Sir :—Some time ago I bought an Edison Home Phonograph and five dozen Records of the old masterpieces. As you see by my letterhead, I am conducting a laundry, where I have also my living rooms in the back of the store. Once in a while friends call in the evening; and, to entertain them, I play the Phonograph, while my women in the front of the store iron clothes and incidentally enjoy the music. One day I found that my help did a good deal less work while I was playing grand operas or sentimental ballads than they did without the music; so the idea struck me to experiment with marches, two-steps and lively coon songs, and the result was astonishing. Their hands kept time with the quicksteps of Sousa's Band and the work was done surprisingly soon. Now, when I am busy and want work to be done very quick, I just select the liveliest tunes, and you just ought to see the effect. The Phonograph is a great blessing even in a laundry.

Yours truly, JOSEPH JUSTUS.

P. S.—Please do not give this business secret away to my competitors in the trade.



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¶ I reprint Mr. JUSTUS' letter *with permission*. My readers
will remember a similar case, printed in last December
issue, where a western correspondent told how Phonograph
music lightens labor on a railroad job. Truly, the Phono-
graph is a blessing.

¶ With this issue, **THE PHONOGRAM** enters its third year.
Now is the time to subscribe. Thirty cents.

¶ Back Numbers of **THE PHONOGRAM** can be procured
from the Publisher for five cents the copy, with the excep-
tion of Numbers **ONE** and **FOUR**, Vol. I. The Pub-
lisher will pay ten cents each for the first ten copies of
May, 1900, and August, 1900, that are returned to him
in good condition, untorn and unsoiled.

¶ Owing to the scarcity of these two numbers, bound
Vol. I can only be supplied for one dollar the Vol. Bound
Vols. II, III and IV can be had of the Publisher for 60
cents the Vol. These volumes are neatly done in stiff
buckram boards, gilt top edges and olive green slip covers.
Postage prepaid. No home is complete without these
Volumes.

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¶ The next Number of **THE PHONOGRAM** will contain the first part of the story of The Making of Moulded Records, from the pen of my genial friend, Mr. Openeer. My constant readers will recall many articles by this man in my earlier issues; he will be remembered by his friends by the name I once gave him, The Ideal Enthusiast. Such he is still; and in addition he has become a camera enthusiast. His story will be illustrated by fifteen pictures; half-tone engravings made from photographic views of the Edison Works. By reason of the friendly relations existing between Mr. Openeer and the National Phonograph Company, he has been accorded special privileges as a newsgatherer; and his camera is one of the very few that have been allowed to keep an open eye on a trip through the Works. The article by Mr. Openeer, therefore, illuminated with his "open-eye" camera pictures, is sure to gladden all subscribers to **THE PHONOGRAM**, and incidentally, all who are interested in Phonographs.

¶ These "open-eye" pictures are printed in two colors, on coated paper, and will be issued from time to time as supplements, as the paper on which **THE PHONOGRAM** is

printed would not do justice to the delicacy of the engravings. To regular subscribers these "open-eye" supplements will be issued free of charge. This notice will doubtless be read by many holders of *sample copies* and others who may be interested in the subject. To these I would suggest that they become direct subscribers, sending thirty cents at once to the Publisher.

¶ Of these fifteen half-tones, duplicate prints illustrating the entire series of articles, printed on enameled paper, cut to a somewhat larger size, suitable for framing, will be mailed from time to time by the Publisher on receipt of fifty cents, to cover the cost of postage and packing and printing of the fifteen artist proof engravings.

¶ Musical Music for the Music Lover. Last November I published a list of Edison Records, showing conclusively that classical, as well as popular music, was to be had for the Phonograph. I have had many letters from people who have told me, "This is just what I want," "Give me another list of twenty good musical records," "Pick me out two dozen records that you can recommend." This encourages me to make a few remarks about the many old time favorites that are listed in the Edison catalogues. Many people find it difficult at the last moment to decide just what Records to order. They have followed the supplemental list of new Records that I publish each month very carefully, and they have in mind to order some titles that they have picked out; but just when ready to order, they forget which ones interested them. The list that I give, and my remarks on each Record, will help just such people. The Records that I describe will be of

general interest, and will appeal to music lovers. A new list will be given in every issue hereafter.

3603. **Blue Bells of Scotland.** This familiar tune is an ancient Scottish air, the origin of which dates back to the beginning of the Clans. Rendered by the cornet, with variations, it is a delightful reminder of "Auld Lang Syne." It is also published as a song, whose title is the first line, "Oh Where, Tell Me Where." The verse that gives the song its name was written by a Mrs. Grant, of Laggan, on the departure of her "Highland Laddie," the Marquis of Huntley, for the war at the head of his regiment.

2406. **Mendelssohn's Cradle Song.** This is one of the numerous short compositions by which Mendelssohn has endeared himself to music-loving people. Our Record is played as a cornet solo. The composer, Jacob Ludwig Felix Mendelssohn-Bartholdy, was born at Hamburg in 1809, and died at Liepsic, 1847.

2415. **Gounod's Serenade.** This beautiful selection was written by Charles Francis Gounod, who was born at Paris 1816. He is known to us chiefly by his great opera, Faust, and numerous sacred selections. Dying within the last few years, he outlived all the great composers of his time. Our Record is played as a cornet solo.

2410. **Evening Star from Tannhauser.** This selection is found in the third act of the opera Tannhauser, written by Richard Wagner. The hero, Tannhauser, going on a pilgrimage to Rome to obtain absolution from his sins, leaves behind him the heroine, Elizabeth, who, upon the

return of the pilgrims, not seeing Tannhauser, dies broken-hearted. It is then that the Minnesinger, Wolfram, gives expression to his sorrow in his improvisation to the Evening Star. Our Record is a cornet solo.

604. Romance from L'Eclair. A delightful sentimental composition, "Call Me Thine Own," performed on our Record as a 'cello and flute duet, accompanied by an orchestra. The writer is Halévy.

29. Grand March from Tannhauser. This sublime march is taken from the second act of the opera Tannhauser, which was first performed at Dresden in 1845. The famous composer, Richard Wagner, was born in 1813 and died in 1883. Our Record is played with wonderful effect by the Edison Grand Concert Band.

The Phonograph is better than a piano, organ or music box—and don't cost as much. It sings, talks and reproduces faithfully the music of band, violin and all musical instruments.—OPENEER.

POINTS PERTAINING TO THE USE AND CARE OF THE EDISON PHONOGRAPH.

(Commenced in December number, 1900.)

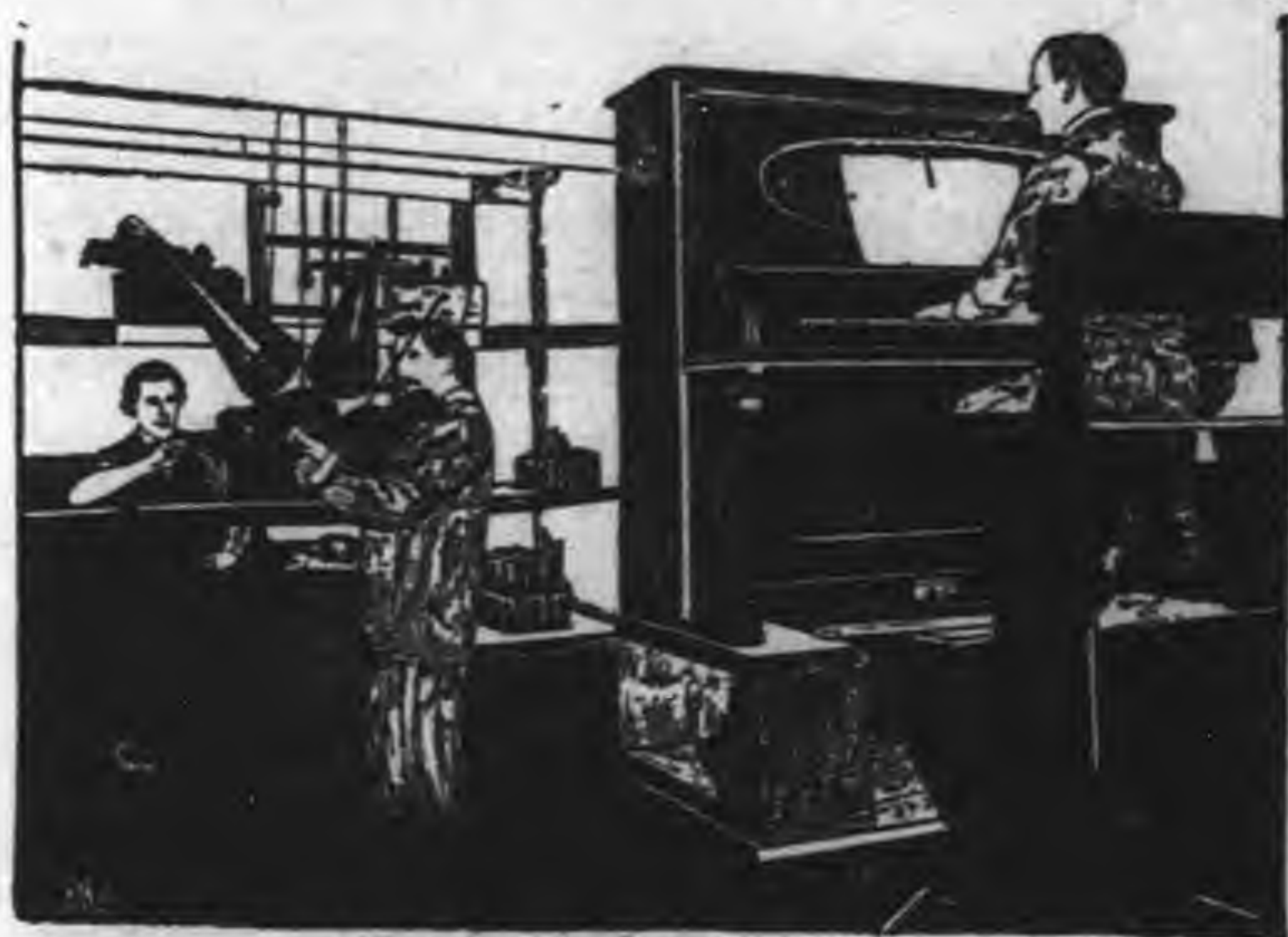
By C. W. NOYES.

CHAPTER XI.—*Making Instrumental Records.* *(Concluded.)*

The saxophone.—The same rules should be followed in making saxophone records as given for clarinet.

The violin and 'cello.—These instruments are quite difficult to record, and the tone of the reproduction should

always be considered the principal point. The volume of either of these instruments is not very great, and when a Record is desired, it is well to experiment by placing the instrument in different positions, or at different distances from the horn. A violin, say at a distance of two feet from the horn, will make a more natural reproduction than if it were placed nearer; on the other hand, if a violin is placed as close as possible to the horn, the reproduction will sound unnatural and discordant. The instrument should be held so that the front of it is directly in front of the horn. To do this, the violinist should stand in front of the horn, but facing to the side.



The pen drawing shown above was made from a photograph and shows the proper position to take in making violin Records.

The 'cello is held in a different position, and the horn should therefore be lowered to the proper distance toward the front of the instrument.

The flute is not difficult to record, and the same general instructions should be followed as those given for the piccolo.

CHAPTER XII

Making a Record of a Band or Orchestra.

Oftentimes the owner of a Phonograph has the opportunity of obtaining Records of some local band or orchestra. In this case, if it is possible to arrange the positions of the different instruments, better results will be obtained. The piccolos, clarinets, saxophones and french horns in the band, and the violins, 'cellos, piccolos and flutes in the orchestra, should be placed in front of the horn, at a distance of from five to eight feet away. Don't bunch them together, but arrange them in the form of a semi-circle. The heavier instruments, such as tubas, trombones, together with the alto horns and the double bass, should be in the rear, at a distance of from eight to twelve feet. The lead cornet should be about in the center of the other instruments, and a little toward the rear. If you wish to record the snare drum, it should be placed close to the horn, just a little to the side. The bass drum and cymbals should be left out entirely, as they do not record at all well. Records of bands and orchestras may be made in the open air, or in a large room with a high ceiling. It is better to make them outside than in a small room, as the blending of the different instruments is much better when recorded in a large area.

The author has endeavored in the preceding chapters to give instructions for the use and care of the Edison Phonograph, and has made these instructions as explicit as possible. The author thanks his readers for their attention, and now brings his papers to a close.

THE END



¶ EDITOR'S NOTE.—Numerous requests to the Publisher have been made from time to time for complete sets of the numbers of THE PHONOGRAM which include these papers by Mr. Noyes. The efforts of the writer have been received very kindly. Mr. Noyes wishes to announce that owing to this, and also to the fact that it is probable that a complete and up-to-date series of papers on the Phonograph would prove interesting to the many users of this instrument, this article will be revised, and will be published later in book form. Mr. Noyes further states that many additions will be made, and it will be fully illustrated with interesting pictures of scenes in and about the Edison Works.

There can be but one conclusion. To paraphrase the cry of Islam, "There is only one Talking Machine, and its name is the Edison Phonograph."—OPENEER.

LANGUAGES TAUGHT BY MAIL WITH THE AID OF A PHONOGRAPH.

[The Editor is indebted to the INTERNATIONAL CORRESPONDENCE SCHOOLS, of Scranton, Pa., for the following copies of letters addressed to them from prominent Professors and Students, indorsing the I. C. S. methods and testifying to the value of the Edison Phonograph.]

I think the Phonograph is an extremely useful instrument in teaching languages. It will go very far toward replacing the teacher's voice. All the sounds are heard with wonderful clearness. It would also, I think, prove very helpful to teachers that are not quite sure of their pronunciation.—CHAS. W. MESLOH, Assoc. Prof. German Language and Literature, Ohio State University, Columbus, Ohio.

My desire to have the French and Spanish Courses is evidence of my opinion in favor of your method of teaching modern languages with the aid of the Phonograph. The method is favorable both to teacher and to the person taught. Nothing can equal the clear-cut tones reproduced by the Phonograph. The Phonograph will certainly prove a great bond of friendship between teacher and pupil—a royal road to the acquirement of the wished-for language.—LIZZIE E. BOUR, Teacher of French and Spanish, Canton (Ohio) Central High School.

Regarding your Course in Spanish, which I am now studying, I can see where it is the greatest means of learning the language, as I had previously studied from books, and could not speak one word properly until I used your Phonograph and studied the lessons sent me.

I can heartily recommend the I. C. S. method, as my little boys, ten and twelve years of age, are speaking Spanish very correctly, and are learning very easily.—J. A. PLACE, 117 Oak St., Geneva, N. Y.

The members of the Modern Language Association of Ohio and myself were very much interested in the exhibition of the Phonograph, and of your method of teaching modern languages by this instrument. It may certainly be put to most excellent use for individual instruction.—ERNEST A. EGGERS, Professor German Language and Literature, Ohio State University, Columbus, Ohio.

When a man who is Famous the world over, backs the Phonograph with his Name, it stands to reason it's a pretty good talking machine."—OPENEER.

THE PHONOGRAPH FOR CALLING OUT RAILROAD STATIONS.

BY W. J. KILLEA.

The New York Central & Hudson River Railroad Company have been experimenting with the Phonograph, with the view to the establishment of an innovation which will undoubtedly prove of inestimable benefit to the traveling public. The Albany station of the company (used by several other companies as well,) which has one of the largest waiting rooms in the country, was selected as providing a fair test of the capabilities of the Phonograph to supplant the door-tenders at the various depots, in announcing the departure of the different trains. To any person who has traveled in a strange part of the country this idea will at once appeal. For who has not had an unfortunate

experience with the door-tender? You try in vain to distinguish the name of a particular station you are bound for. What you hear is nothing but a jargon of words.

On December the ninth a monster Phonograph was placed in position in the main waiting room, and for three hours announced the departure of trains. As Albany is described in railroad circulars as "The Gateway of The Empire State," (all the Chicago and way trains west from New York City stopping there, as well as those between New York and Boston, Albany being the terminal of the Boston and Albany railroad, and also trains of the Delaware and Hudson, and Belt line trains between Albany and Troy, which run every half hour for 24 hours,) it will be readily seen that the Phonograph had a big task before it. But the machine fulfilled all requirements. One fact was especially demonstrated, viz: while the door-tender's articulation, with constant repetition of a set of words, tends to grow into a confused and careless jargon, the Phonograph was always the same; each repetition was the same; and the voice was that of a well trained elocutionist—a pleasure to listen to.

The benefits to the railroad company are many. Indeed, when one pauses to consider, it seems wonderful that no one has thought of this use for the Phonograph long before. Just think of the voices of some fine elocutionists, as Frank Stanley and William F. Hooley, being employed as a medium for the announcement of train departures. Strong and sonorous, far and above the voice of the average railroad door-tender, the difference is apparent at once. Of course, it is not always possible for a railroad company to get men with such voices and training; men with such

gifts do not descend to such menial positions. But with the aid of the Phonograph the railroads are enabled to employ a well trained elocutionist and at a cost which, when the talent is considered, is insignificant.

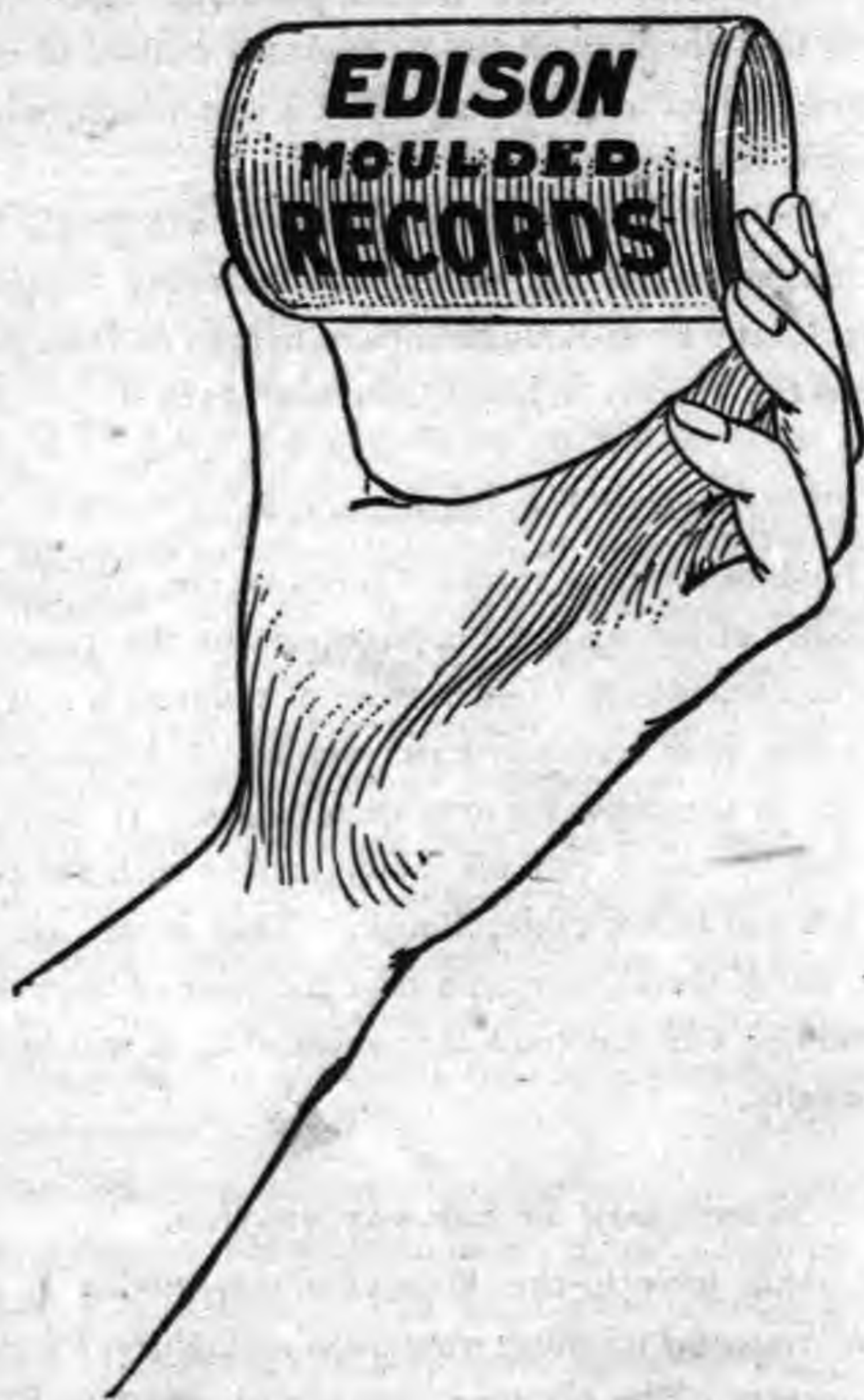
That the test already given to the Phonograph has proved satisfactory, is shown by the following clippings from the Albany Press-Knickerbocker-Express of December 10th, and the Albany Argus of December 13th :

WILL USE PHONOGRAPHS.

The Hudson River Railroad Company are considering the feasibility of having the Phonograph take the place of the announcements of the departure of trains as is now in vogue by the door tender. Last evening a Phonograph was in play in the depot for over three hours. It demonstrated that it could call off the departures with the customary voice of ticket taker, Booth. This is an age of progress, but if the Phonograph take the place of the ticket taker in crying out the train announcements, it will be indeed a novelty.

PHONOGRAPH IN RAILWAY STATION.

Those who were in the Union railway station at an early hour yesterday morning were given a delightful Phonograph concert. The machine was placed on one of the upper balconies and the horn was pointed downward so that passengers waiting in the station got the benefit of the selections that were given. After the concert had continued for half an hour one of the doormen, Fred. Yates, called out a train. The Phonograph received it and then gave it back to the passengers in the same tones.

**NATIONAL PHONOGRAPH COMPANY**

**FACTORY, Orange, N.J., U.S.A.; NEW YORK OFFICE
83 Chambers Street; CHICAGO OFFICE,
144 Wabash Avenue.**